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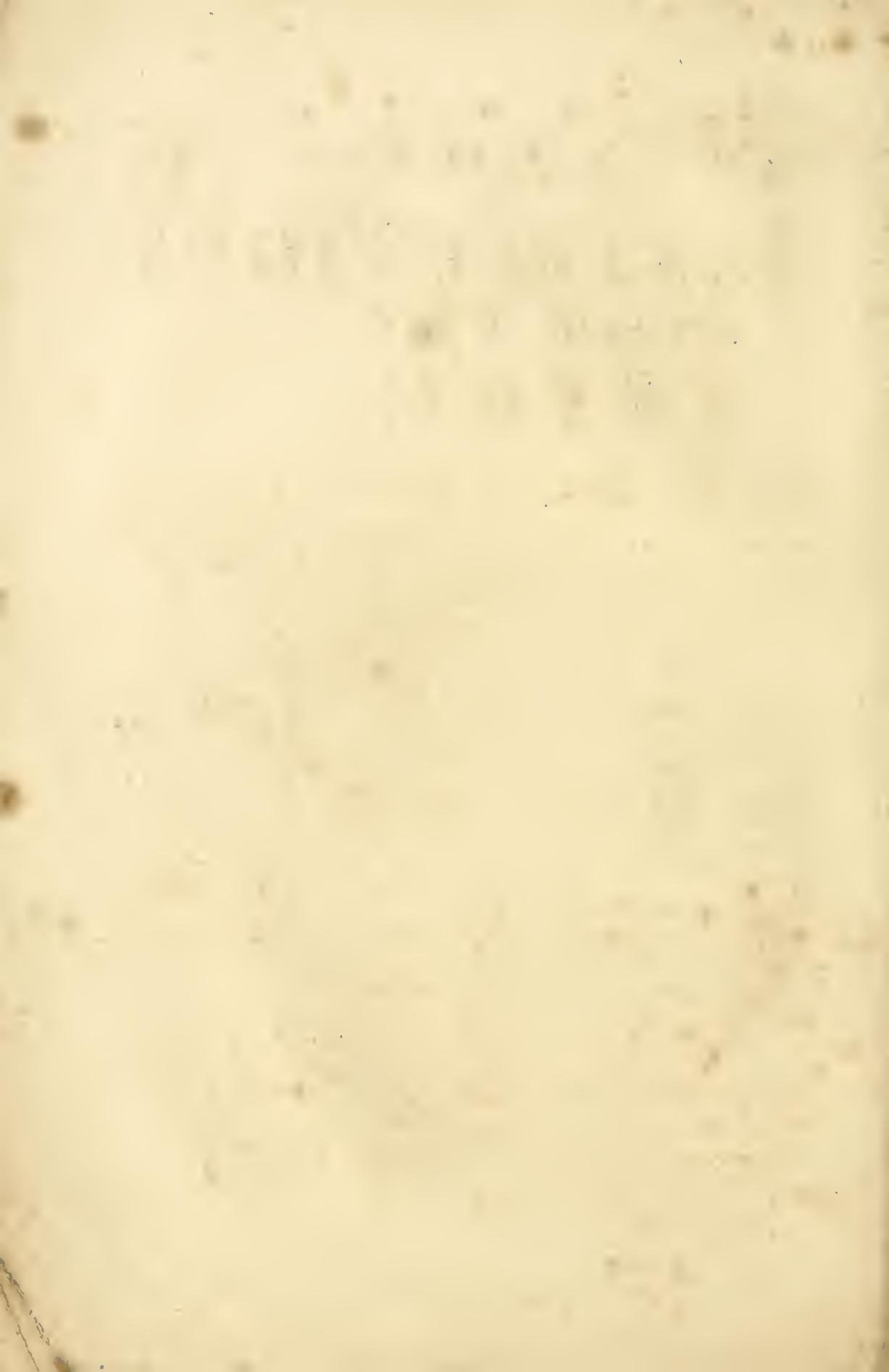


THE
Compleat Tutor
For the
F I F E
Containing
The Best & Easiest Instructions
to Learn that Instrument
With a Collection
Of Celebrated Marches & Airs Perform'd
in the Guards & other Regiments &c.

Printed for and Sold by
B. & J. Thompson, Musical Instrument Makers
At the Violin, Hautboy and German Flute
the West-end of St. Pauls Church Yard
LONDON, 1725.

Where Books of Instructions for all Instruments are Sold
Price 1.⁶

N.B. The Tunes in this Book are Proper for the German Flute.



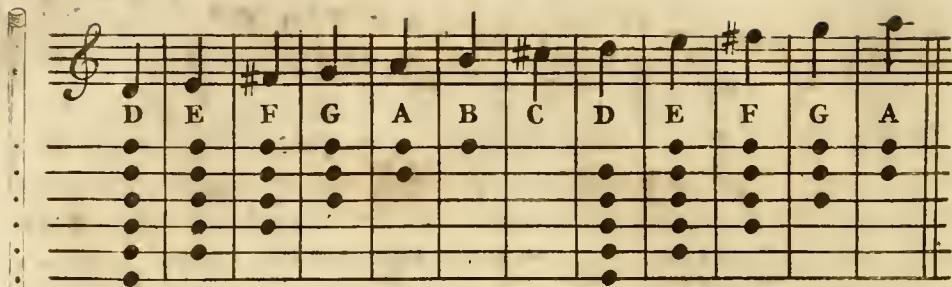
NEW INSTRUCTIONS FOR THE FIFE

1

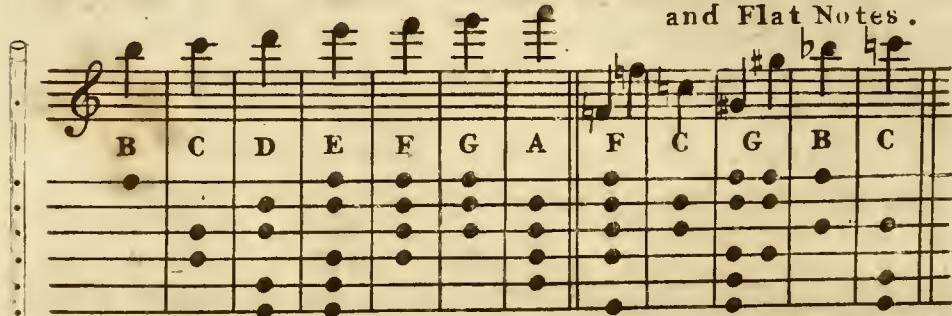
The first thing to be learned on this Instrument, is the blowing or filling it sufficiently to sound the Notes clear and distinct, observe therefore your Lips must be close except just in the middle to give passage to the Wind, and likewise contracted smooth and even. Then resting the Fife just under the opening of the Lips, place the mouth hole of the Fife opposite this opening and blow aflat into the hole, turning the Fife outward or inward till you can make it sound. It's not a great quantity of Wind that is wanted to make the Fife sound, but the manner of disposing of it, letting it come out quick and in as small a quantity as is necessary according to the height of the Notes you want to play, the lower the Notes are the more gently you must blow, & the higher they are the stronger.

When you can make the Fife speak put down the three 1st. Fingers of your left hand upon the three holes nearest the mouth hole, and the three first Fingers of your right hand upon the other three holes, placing your Thumbs on the opposite side between each of the two first Fingers taking care to stop the holes firm and close. then blow gently and you sound the Note D. To sound E. take off the third Finger of your right hand and so on for the other Notes as you'll find in the following Scale.

The Scale or Gamut



Natural, Sharp,
and Flat Notes.



The six dots underneath the Note D. represent the six holes of the Fife stop'd, where there are no dots the Fingers are to be taken off those holes.

All the Notes above C. are call'd in Alt, to distinguish them from those below, of which they are only a repetition, and those above C. in Alt are call'd double D. double E. double F. and double G. in Alt.

When you can sound the Notes of the first Octave try the next, to perform which you must draw your Lips tighter and let the Wind come finer and stronger. when you have learn'd that, try at the remainder still forcing the wind out stronger, and then practice the whole from bottom to top and top to bottom until you have learn'd every Note perfect and can play all the Notes in the Gamut without stopping. don't attempt to play any sort of tune until you have perfectly learn'd the Gamut and do thoroughly understand the characters thereunto belonging.

An Octave is eight Notes either ascending or descending as from D. to D. from E. to E. from F. to F. and so on, as you will see in the following Example.



The tails of Notes may be turned upward or downward for the convenience of tying together, those above the middle line being turn'd down and those below turn'd up, only that they may be kept as much within the middle of the lines as possible. The different characters made use of in Music with their names are as follows. A Cliff , A Sharp #. A Flat b. A Natural . A Slur , A Shake , A Pause , A Repeat , A Direct w. A Bar , || | A double Bar , ::

Semibreve. Minim. Crotchet. Quaver. Semiquaver.



Rests belonging to each Note.

The following Characters are used for shewing the Time

Common Time is mark'd thus C. or , or with figures as thus $\frac{2}{4}$. or $\frac{4}{4}$. and Triple Time in this manner $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. or thus $\frac{9}{4}$. $\frac{9}{8}$. $\frac{9}{16}$. $\frac{8}{8}$. and $\frac{12}{8}$.

Explanation of the above Characters

A Cliff is always plac'd at the beginning of the Stave with the widest part of it across the 2^d of the five lines, & known by the name of the Treble or G. Cliff because the line on which it stands is call'd G. which no other does but itself.

A Sharp when placed on any line or space at the beginning of the five lines, shews that all the Notes upon that line or space must be play'd half a tone sharper or higher than it is in the Natural Scale and likewise, whenever you see it plac'd before one or more Notes in any other part of a Movement, it signifies that all the Notes that comes on that line or space must likewise be play'd half a tone sharper untill it is contradicted by a Natural .

4

A Flat, when plac'd on any line or space at the beginning of the five lines, shews that all the Notes upon them lines or spaces must be play'd half a tone lower than they naturally are, and likewise when it is plac'd before one or more Notes in any other part of a movement it shews that all the Notes upon that line or space on which it is plac'd are likewise to be played half a tone flater or lower than they are in the natural Scale untill it is contradicted by a Natural.

The meaning of a Natural is, when any one or more Notes have been made Sharp or Flat by the two Characters above mention'd it reduces those Notes to their natural Tone.

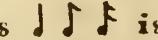
A Slur is part of a circle, when plac'd over the heads of any number of Notes, it shews that all them Notes are to be play'd without tongueing and with one breath.

A Shake, is a character that when plac'd over a Note shews that, that Note must be shaked, in order to perform this; you must shake the next Note above, which is done by moving that Finger off and on as quick as you can shake it but be sure to let the real Note be heard at laft.

A Pause is the next Character, which signifies at such a mark all the Performers in a Concert must stop, letting the Tone die away gradually with a total cessation thorough the whole Band, and it is often placed over a Note at the end of a movement signifying that the tune or movement ends there.

A Repeat signifies that such a part of a Song or Lesson must be play'd twice over from the place whereon it is set.

A Direct is placed at the end of a stave to shew the place of the first Note in the next stave.

A diminutive Note or grace marked thus  is set before a real Note and is only meant to prepare that real Note and not reckoned into the time.

A single Bar is placed across the five lines and serves to divide and regulate the time.

A double Bar is also placed across the five lines this shews and divides the first part of any movement from the second and if there are two dots on each side, it shews that such part or parts are to be played twice over before you go to the 2^d and likewise the second part to be played twice over before you begin again at the first, but when you see two dots but on one side of the double Bar you must play that part on which side they stand, but once over. When you see the word Da Capo placed at the latter end of a movement, it shews that you begin again and end with the first part, over the last Note of which you generally find a Pause ☺

Example of the Time

Common Time

Triple Time

Semibreve	○	Minim	♩
Minims	♩	♩	♩
Crotchets	♪	♪	♪
Quavers	♪♪	♪♪	♪♪
Semi-quavers	♪♪♪♪	♪♪♪♪	♪♪♪♪

Explanation of the Time

Common Time consists of an equal number of Minims Crotchets or Quavers in a Bar, howmany each Bar contains may be known at the first sight by looking how it is mark'd at the beginning of every fresh movement, if it is mark'd with a character something resembling a C. which character you'll find described at the beginning of these Instructions there are 2 Minims or 4 Crotchets, I don't mean that the Bars thro' the whole movement consists of them very identical Notes only, but equal to them in point of time. The next sort of Common Time is mark'd thus $\frac{2}{4}$. which shews there are two Crotchets or four Quavers in a Bar.

Triple Time consists of either 3 Minims 3 Crotchets or 3 Quavers in a Bar, and is to be known by these as follows $\frac{3}{2}$. signifies 3 Minims $\frac{3}{4}$ three Crotchets $\frac{3}{8}$ three Quavers $\frac{9}{8}$ nine Quavers $\frac{6}{8}$ six Quavers $\frac{12}{8}$ twelve Quavers in a Bar.

In order to keep regular Time in the performance of Music, you must accustom your self to keep a motion with your Toe. when Music consists of an even number of Crotchets or Quavers in a Bar, your Toe must go down with the 1st Note in the Bar and rise at the half or middle, as in the following Examples where the letter (d) shews where it must go down and the letter (u) where it must rise.

Example

In Triple Time which consist of 3 Minims 3 Crotchets three Quavers in a Bar the Toe must go down with the first & rise with the third as in the following Examples.

The English Duty.

The Reveilly



The General



To Arms



Da Capo

Troop or Assembling



Doublings of the Troop

A handwritten musical score consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a treble clef. The key signature varies throughout the score, including G major (one sharp), F# major (one sharp), D major (no sharps or flats), and C major (no sharps or flats). The score features various musical markings such as grace notes, slurs, and dynamic markings like 'hr' (harp) and 'Doublings'. The title 'Doublings of the Troop' is centered above the first staff, and the word 'Troop' appears above the fourth staff.

Troop for the Colours

A handwritten musical score for a piece titled "Troop for the Colours". The score consists of ten staves of music. The first three staves are in 3/8 time, G major, with a key signature of one sharp. The fourth staff begins a section labeled "Doublings when Colours is receiv'd" and "Troop", which continues through the eighth staff. The ninth staff begins another section labeled "Doublings". The music features various note heads, stems, and bar lines, with some notes having small "hr" markings above them.

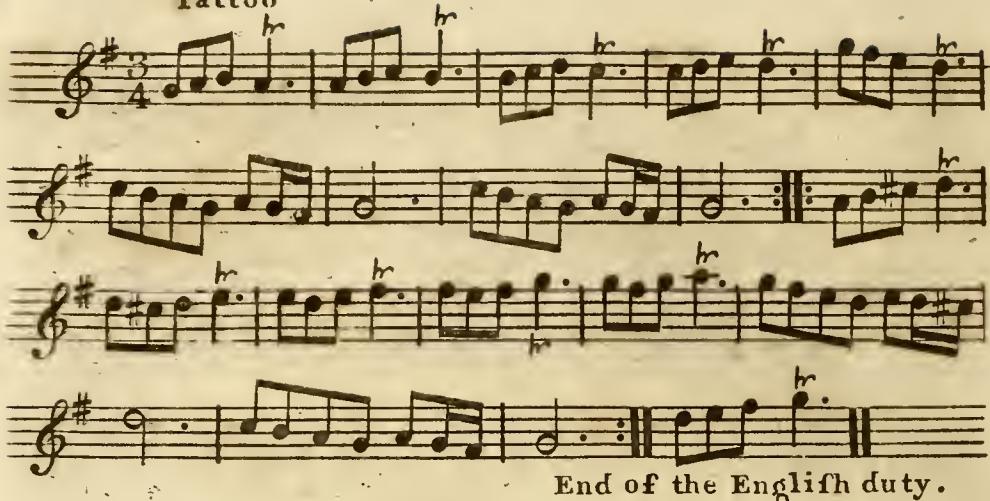
Troop

A handwritten musical score consisting of two parts. The first part, labeled "Troop", has three staves. The top staff is in 2/4 time with a key signature of one sharp. The middle staff is in 6/8 time with a key signature of one sharp. The bottom staff is in 8/8 time with a key signature of one sharp. The second part, labeled "Grenadiers March", has eight staves. All staves are in 2/4 time with a key signature of one sharp. The music features various note heads, stems, and beams, with some notes having a circled '3' above them. The paper is aged and yellowed.

Foot March 8 Divisions

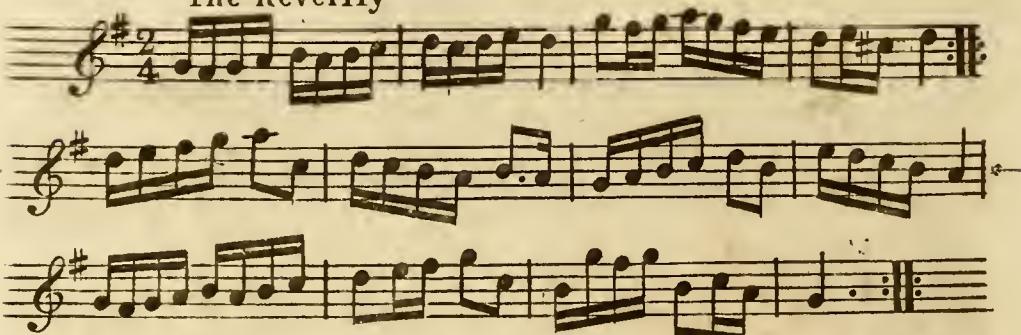
The image shows a handwritten musical score consisting of two parts. The first part, "Foot March 8 Divisions," is written in common time with a key signature of one sharp. It features eight staves of music, each containing a different rhythmic pattern. Measures are numbered 1 through 8 above the staves. The second part, "The Retreat," begins on a new page and is also in common time with a key signature of one sharp. It consists of four staves of music, each with a different rhythmic pattern. Measures are numbered 1 through 4 above the staves.

Tattoo



The Scotch Duty.

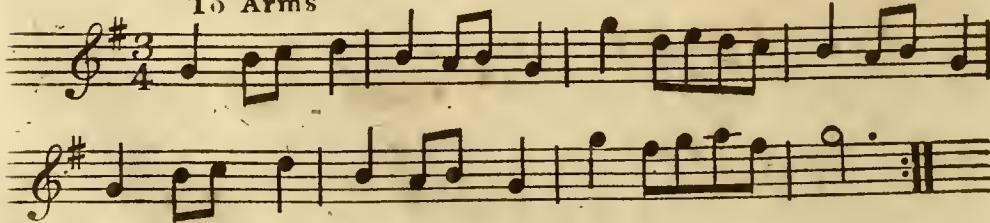
The Reveilly



The General



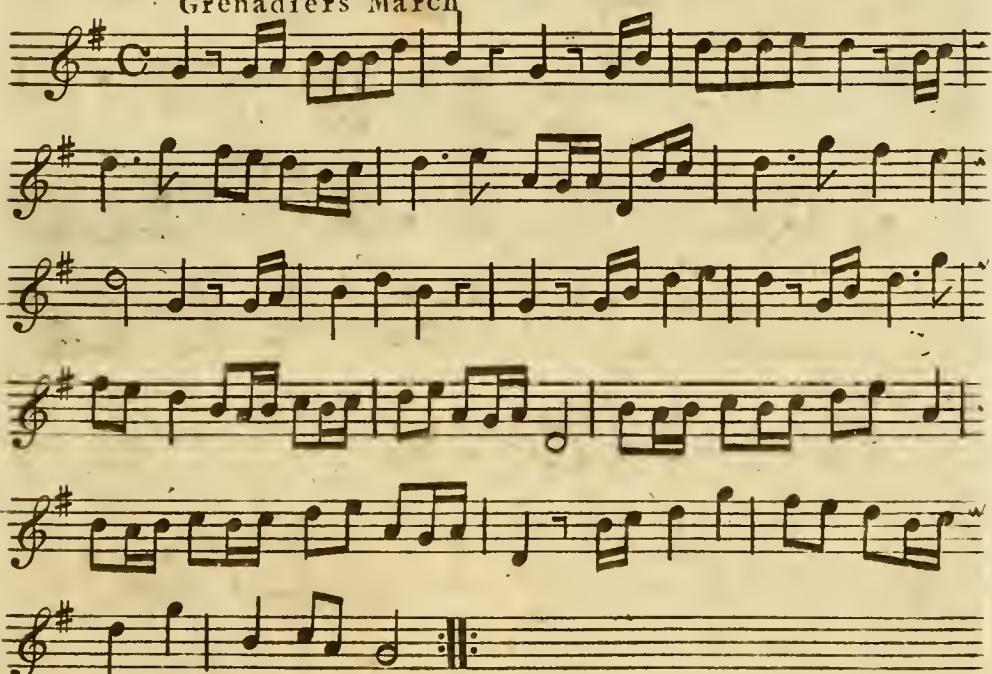
To Arms



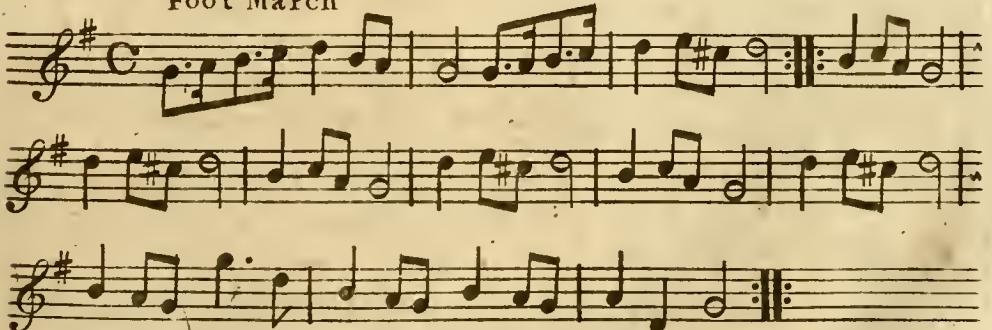
The Gathering



Grenadiers March



Foot March



Retreat



Tattoo



The Drums call

End of the Scotch duty.



Rogues March



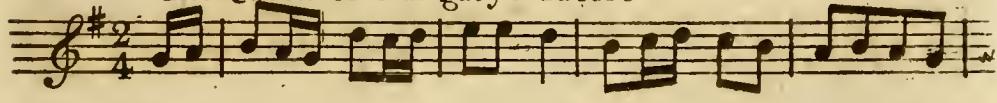
Scotch Reveilly



To Arms



The Queen of Hungary's Tattoo



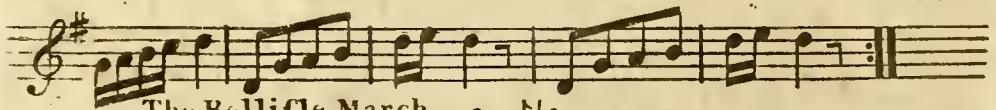
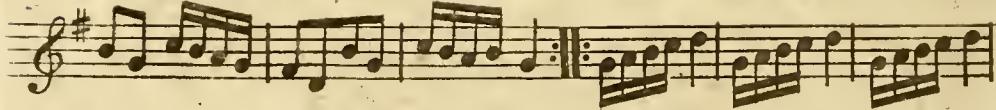
The Hessian Tattoo



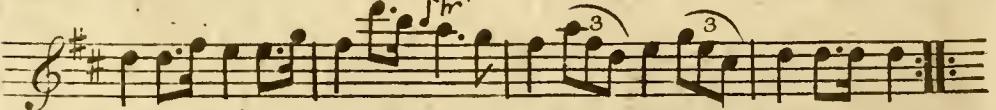
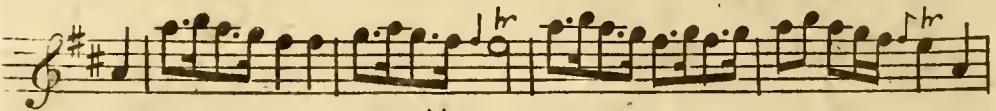
16

Tattoo (the 1st. part to be continued while the Drum rolls)

The French Troop



The Bellifile March

The Singling of a Troop by M^r. Weideman

Lord Loudon's Singling of a Troop

The musical score consists of six staves of handwritten notation on five-line staves. The key signature varies by staff, indicated by sharps (#) or flats (b). The time signature also changes frequently, such as from 6/8 to 3/4.

- Staff 1:** Labeled "Foot March". The music begins with a rhythmic pattern of eighth and sixteenth notes. Measure 4 contains a fermata over the first note of a measure.
- Staff 2:** Labeled "The Bank". The music continues in 6/8 time. Measures 4-5 show a transition with a change in rhythm and key.
- Staff 3:** Labeled "Singlings of Johnson's Troop". The music shifts to 3/4 time. Measures 4-5 show a transition with a change in rhythm and key.
- Staff 4:** Continues the "Singlings of Johnson's Troop" section, maintaining 3/4 time.
- Staff 5:** Labeled "Doublings of Johnson's Troop". The music continues in 3/4 time.
- Staff 6:** Continues the "Doublings of Johnson's Troop" section, ending with a "Da Capo" instruction.

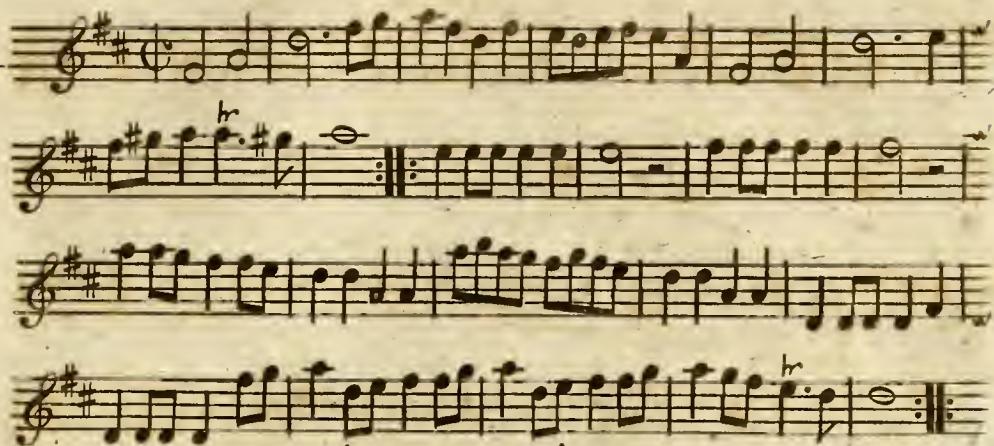
Performance instructions include dynamic markings like *hr* (hairpin) and *sf* (sforzando), and various slurs and grace notes.

The Singlings of Pool's Troop

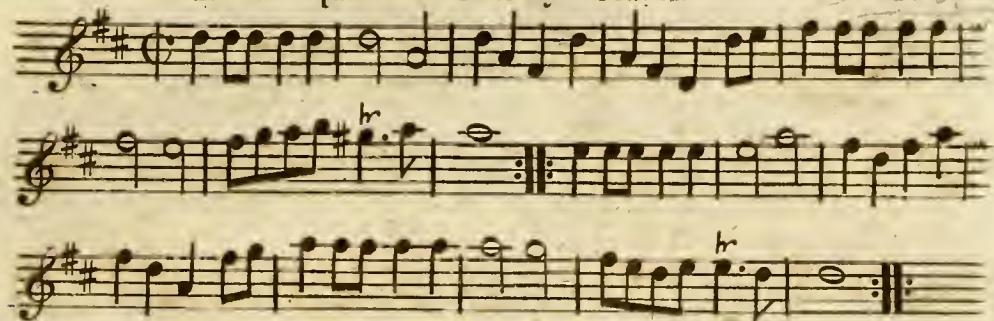
The musical score consists of six staves of handwritten notation on five-line staves. The key signature varies between G major (two sharps) and C major. The time signature is mostly common time (indicated by '4'). The music includes several dynamic markings such as 'h' (forte), 'f' (fortissimo), and 'p' (pianissimo). The score is divided into sections with labels: 'The Doublings' (above the second staff), 'The Tattoo' (above the third staff), and 'March in Scipio' (above the fifth staff). The final section is labeled 'Last part but once.' The notation uses a mix of note heads and stems, with some notes having vertical stems pointing upwards.

also called Rilloralee March in
Sir John's Proverbs' Compendia
of Instructions for the Fifth, p. 29.
1722.

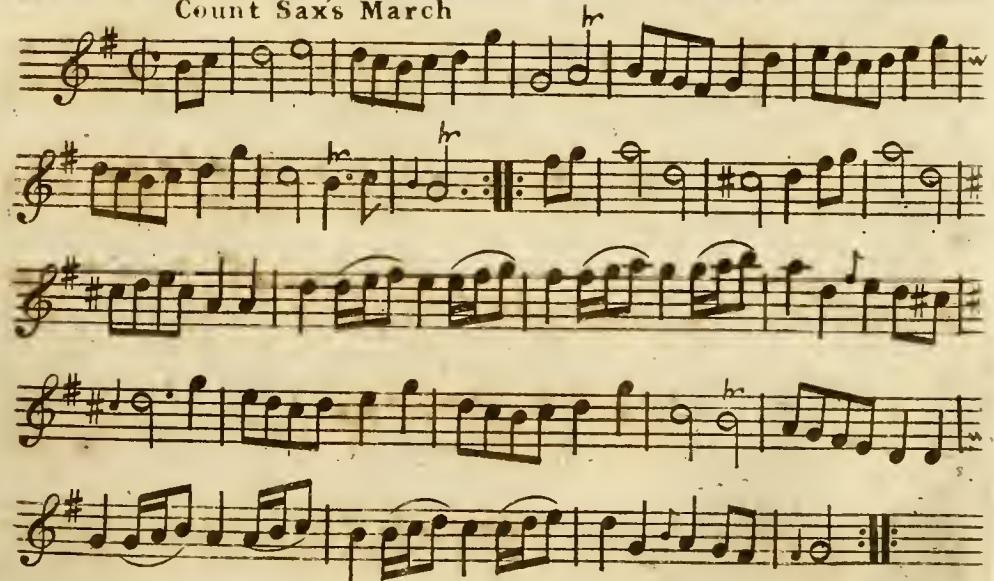
Prince Eugene's March



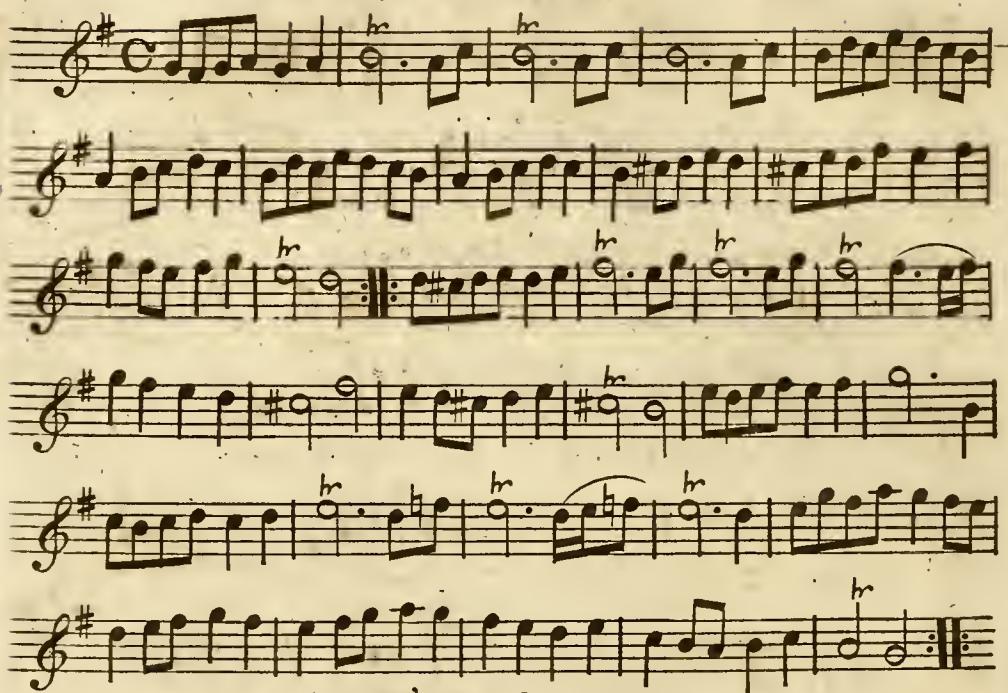
The Marquiss of Granby's March



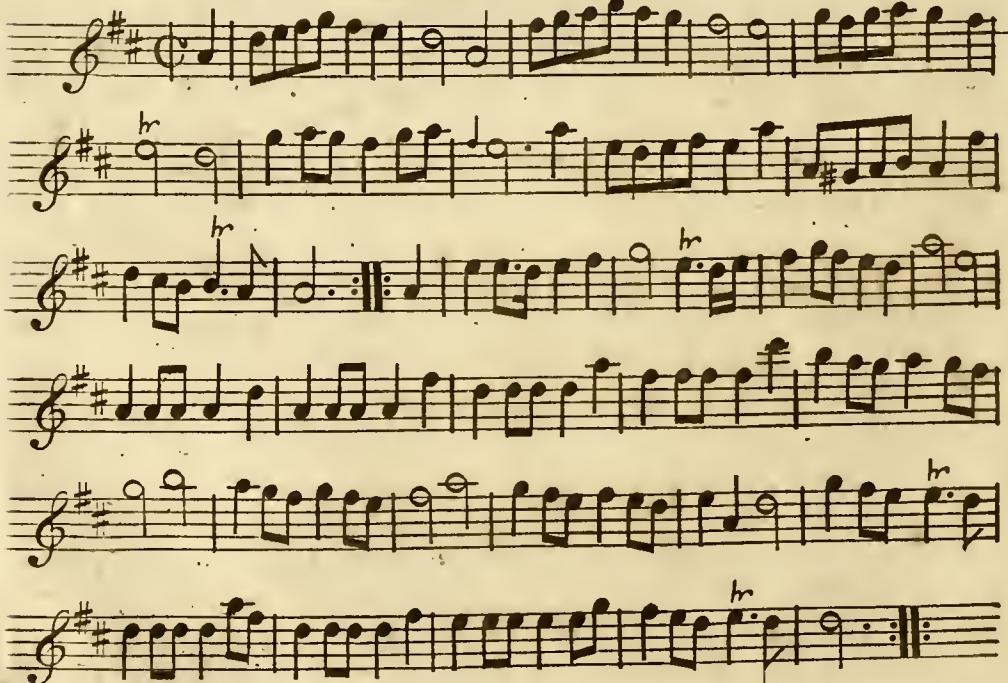
Count Sax's March



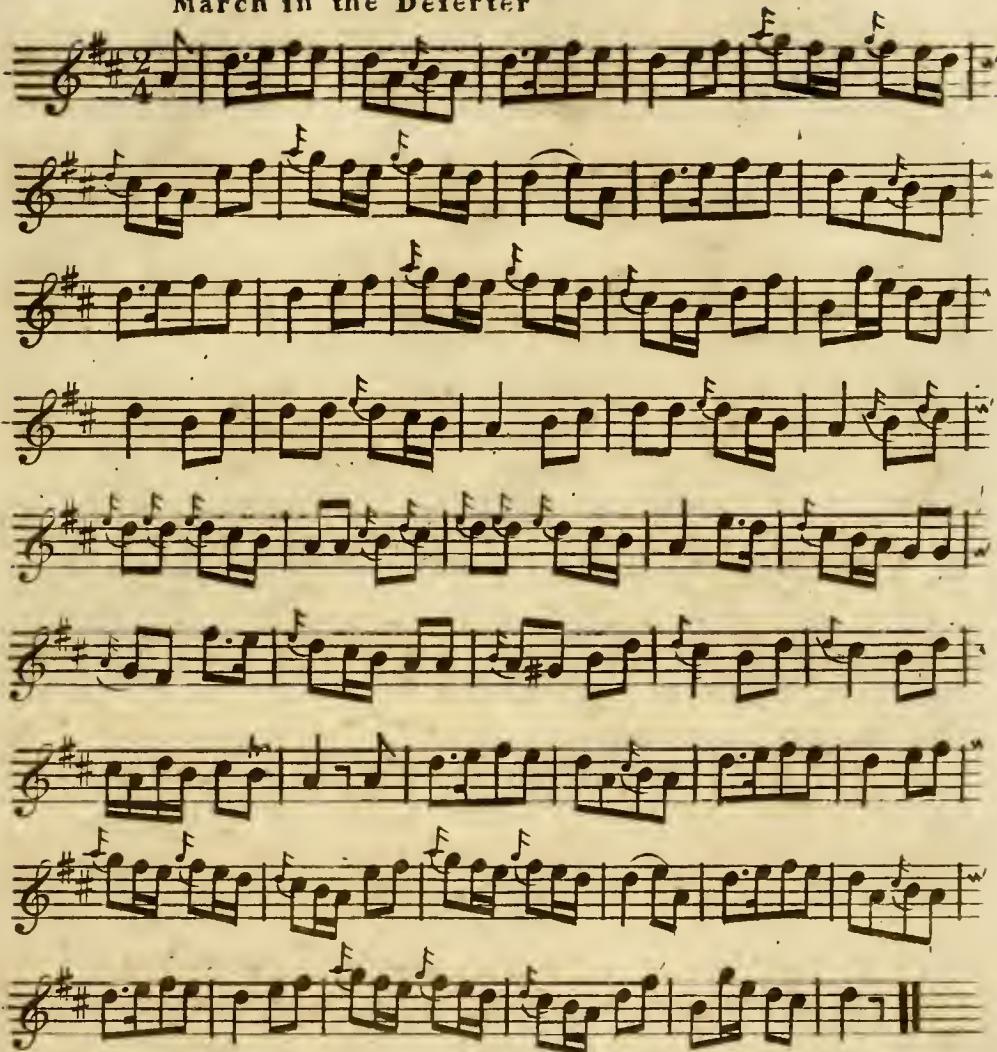
March in Judas Macchabeus



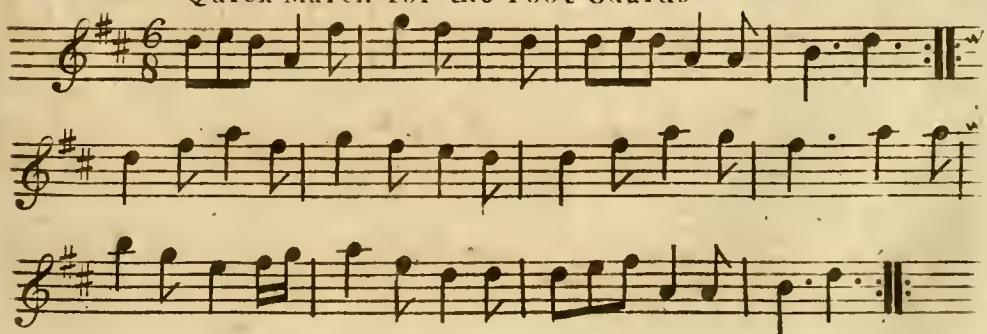
General Wolfe's March



March in the Deserter



Quick March for the Foot Guards



X The Licker is he, or Wilkes is right
strongly is some a clause true

Duke of Gloster's new March

The sheet music consists of eight staves of musical notation, likely for a band or orchestra. The key signature is G major (one sharp). The time signature is 6/8 throughout. The music is divided into sections by labels placed above certain staves:

- Duke of Gloster's new March**: The first section, starting with a treble clef and a sharp sign.
- Lango Lee**: The second section, starting with a treble clef and a sharp sign.
- La Promenade**: The third section, starting with a treble clef and a sharp sign.
- Cotillon**: The fourth section, starting with a treble clef and a sharp sign.

The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like forte and piano. The notation includes both standard staff notation and some slurs and grace notes.

Marionets

Cotillon



Paddy Whack

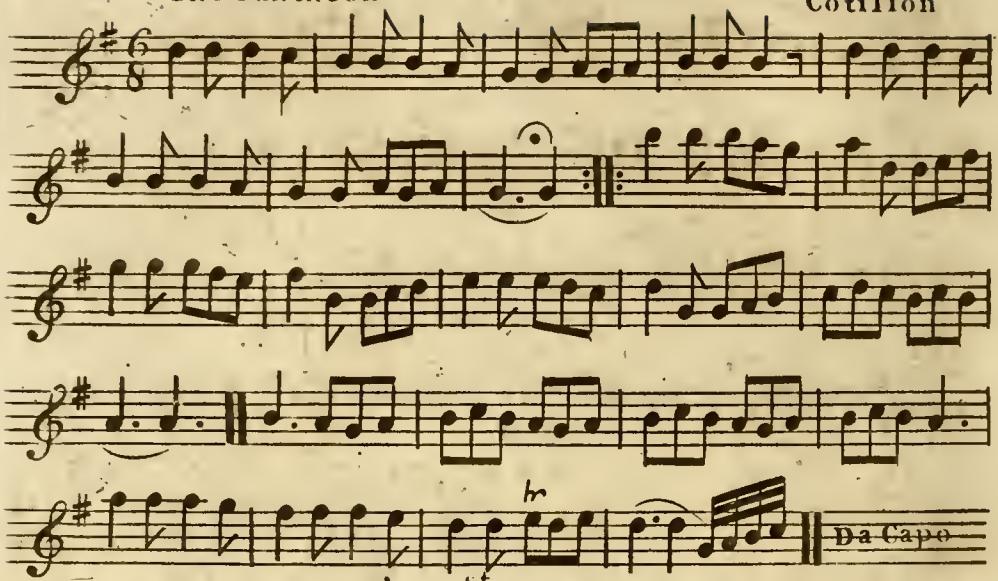
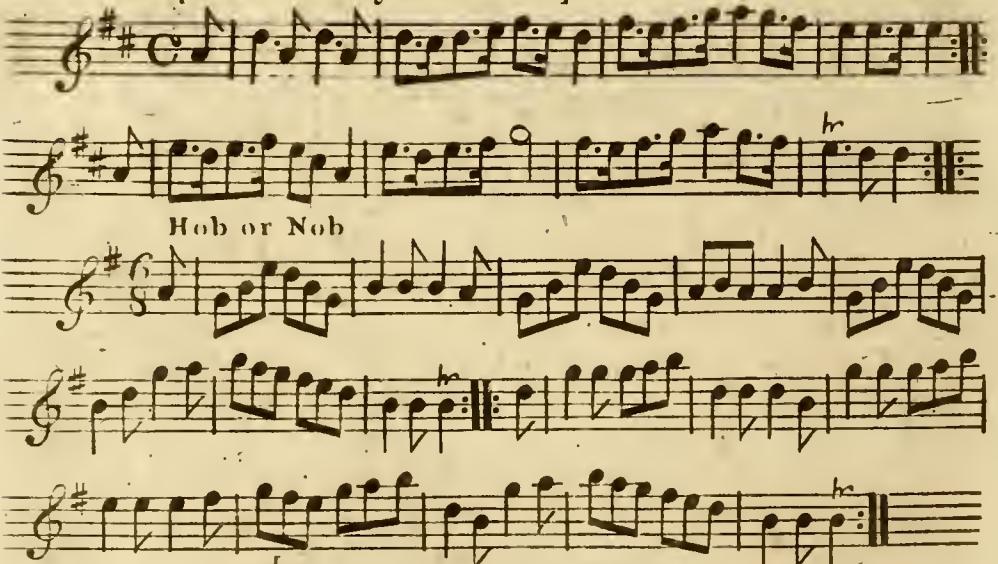


The Irish Widow

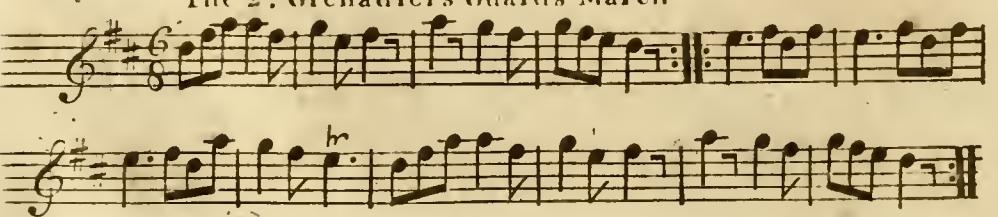


The Pantheon

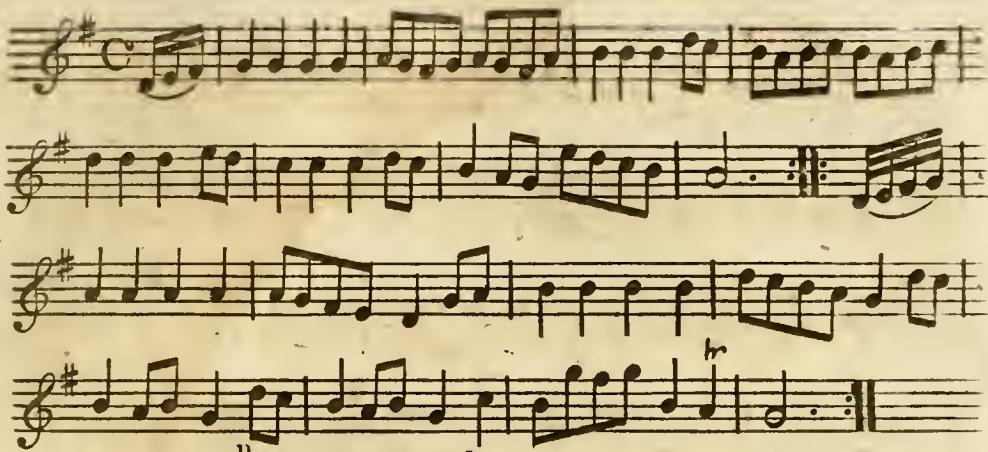
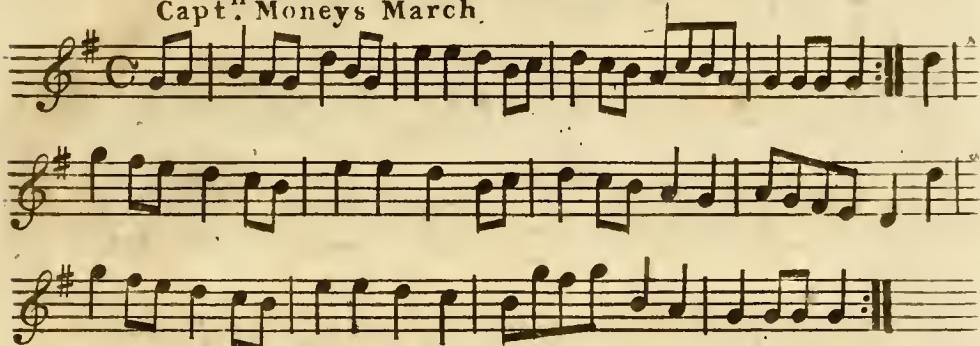
Cotillon

The Marquiss of Granby's or 1st. Troop of Horse Grenadiers March

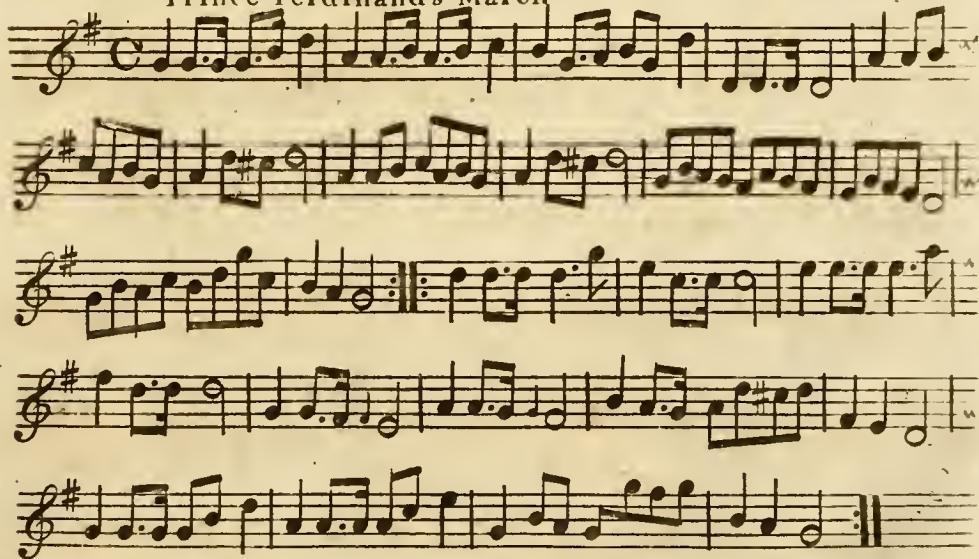
Hob or Nob

The 2^d. Grenadiers Guards March

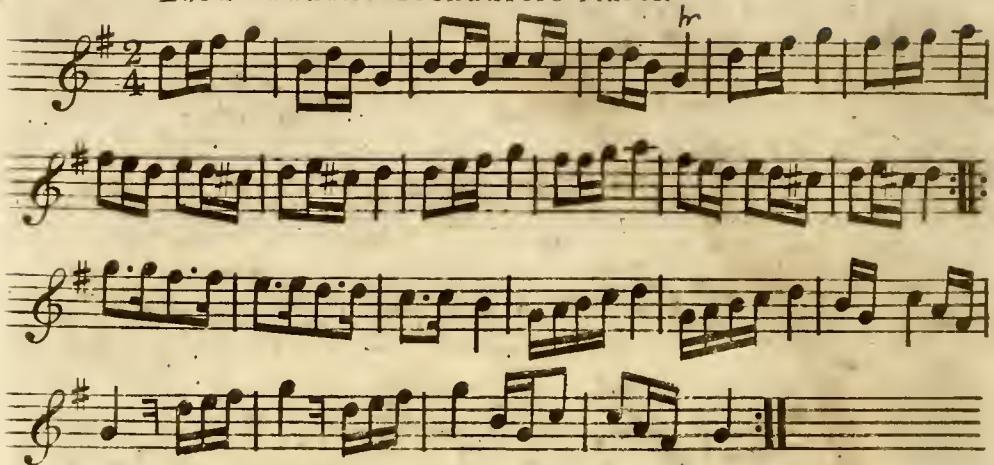
The Duke's March

Captⁿ Moneys March.

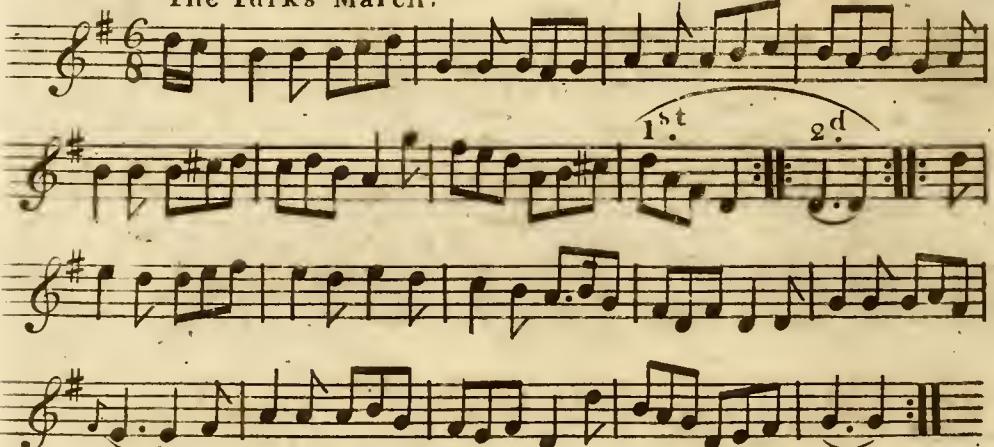
Prince Ferdinand's March



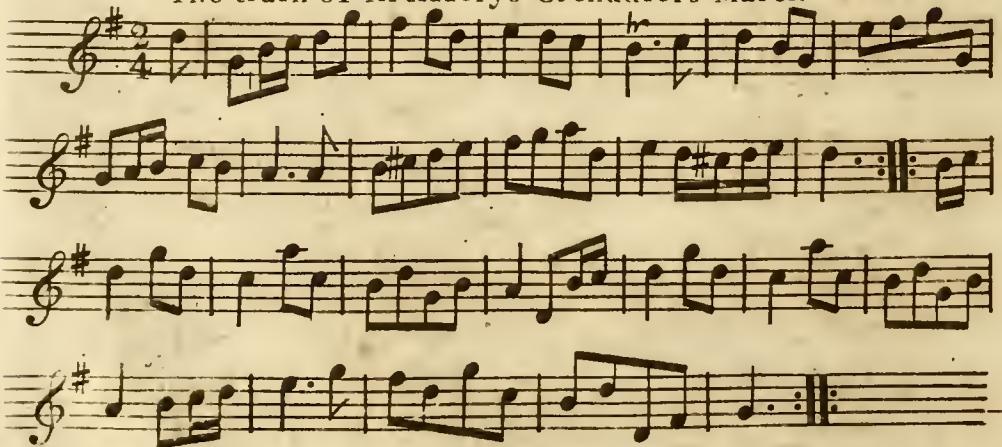
Lord Loudon's Grenadiers March



The Turk's March.



The train of Artillery's Grenadiers March



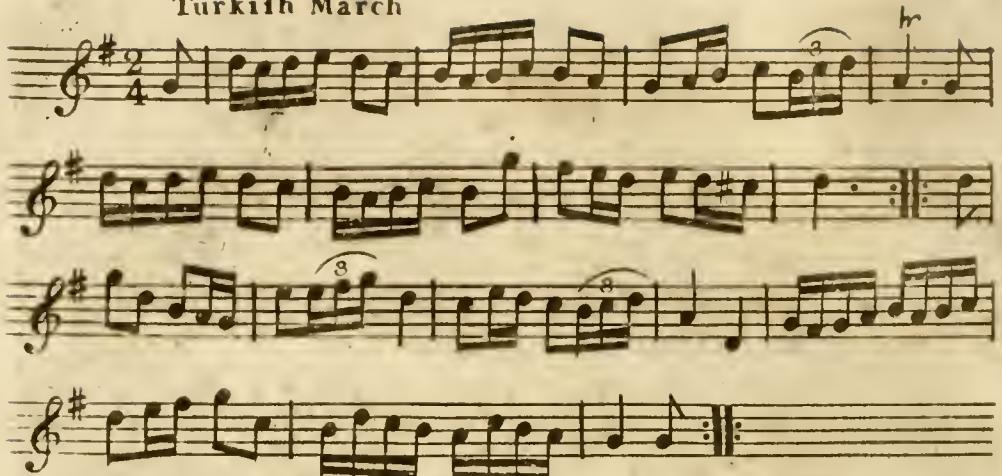
The Foot March

Sheet music for 'The Foot March' in 3/4 time, key of G major. The music consists of eight staves of sixteenth-note patterns. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note pairs. Measures 4-5 feature eighth-note chords. Measures 6-7 include sixteenth-note patterns with grace notes. Measure 8 concludes with a forte dynamic.

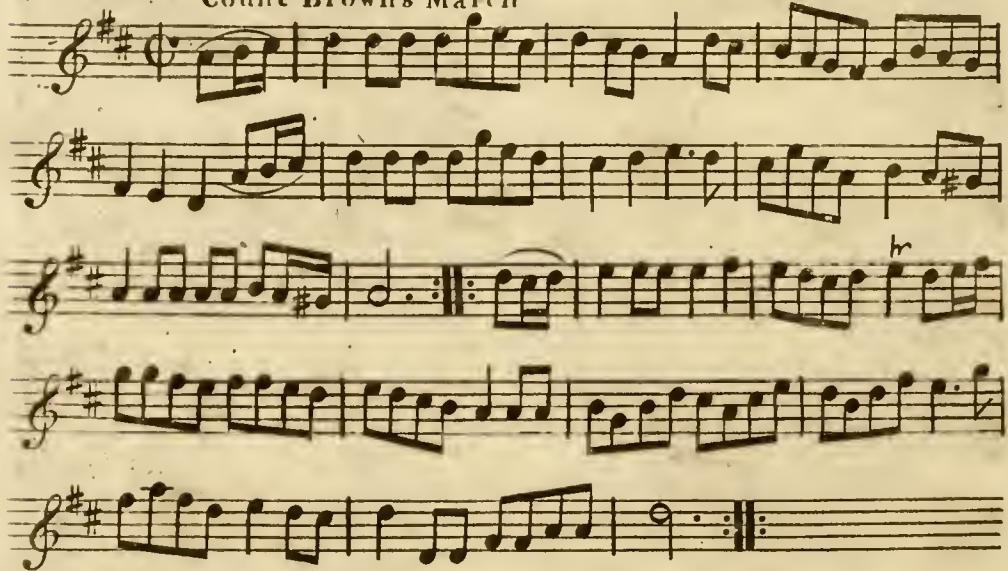
The Hessian Dragoons March

Sheet music for 'The Hessian Dragoons March' in 2/4 time, key of G major. The music consists of four staves of sixteenth-note patterns. Measures 1-2 show eighth-note pairs. Measures 3-4 feature eighth-note chords. Measures 5-6 include sixteenth-note patterns with grace notes. Measure 7 concludes with a forte dynamic.

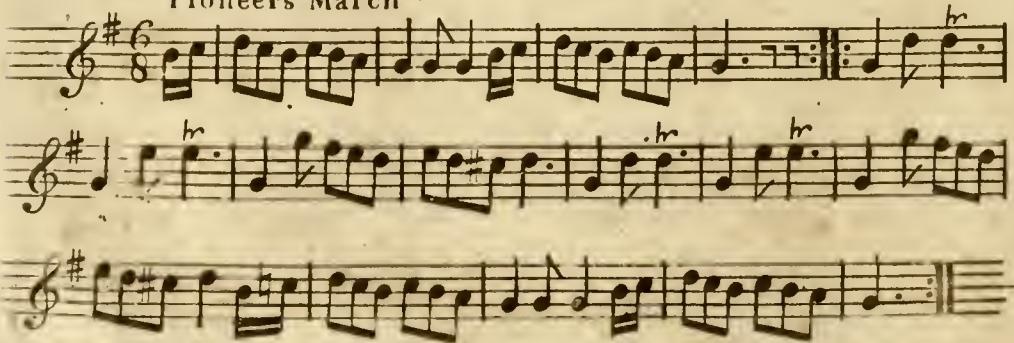
Turkish March



Count Brown's March

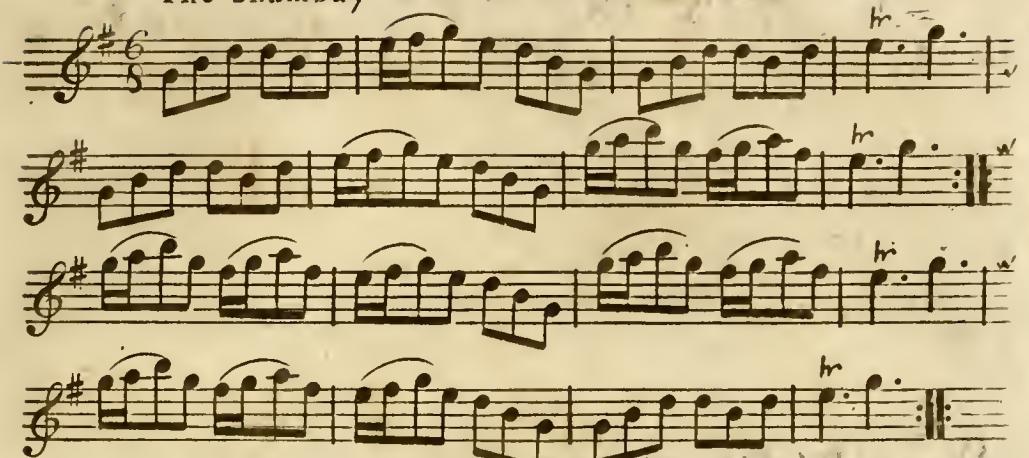


Pioneers March



J. B. Smith 17c. 6. 1812

The Shambuy The Shambys 29



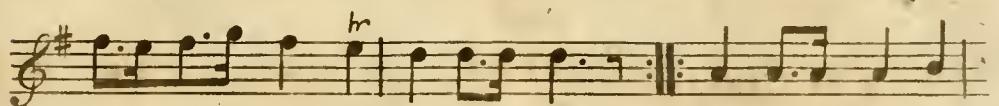
March in Rinaldo

One Keit is Marche,

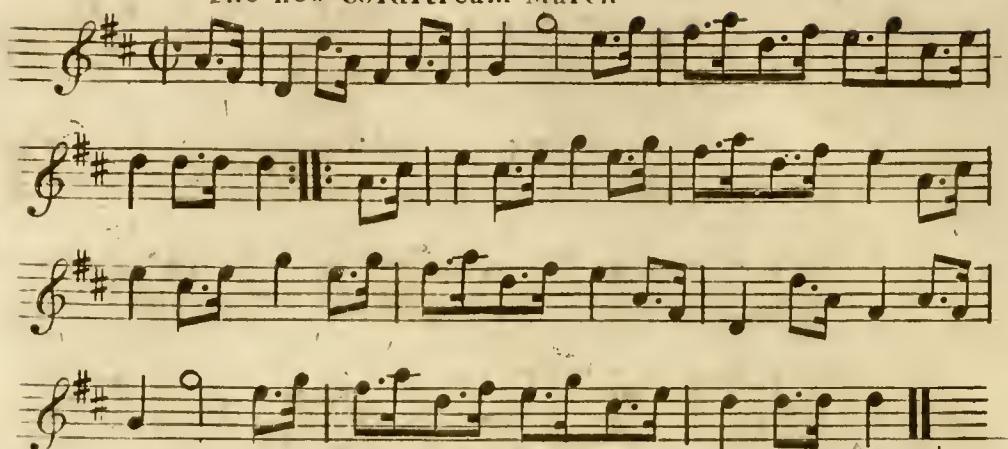


The Warwickshire March

The Royal Fusiliers March



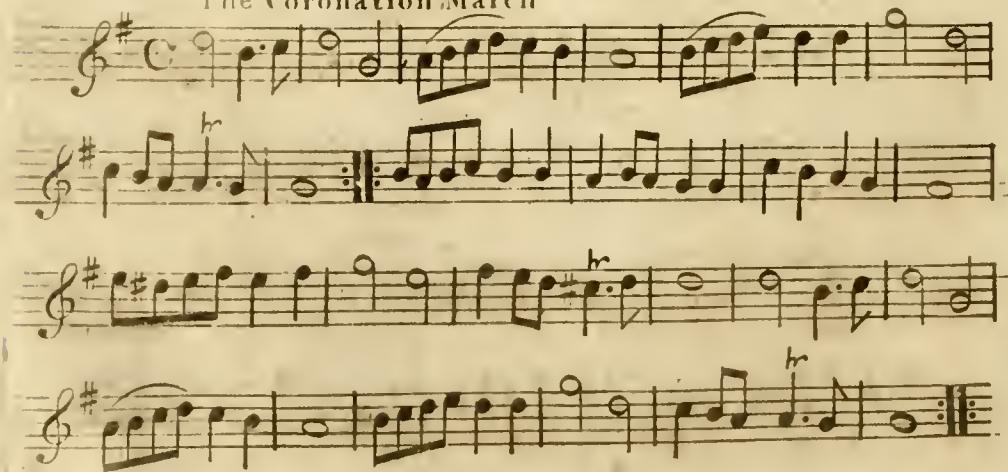
The new Coldstream March



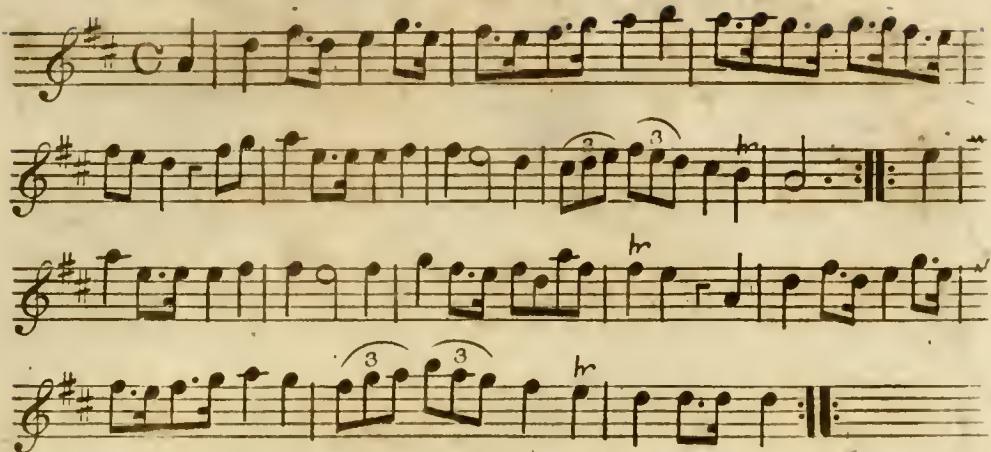
See p. 19. Lord Carmarthen's March *March of Llanfair*



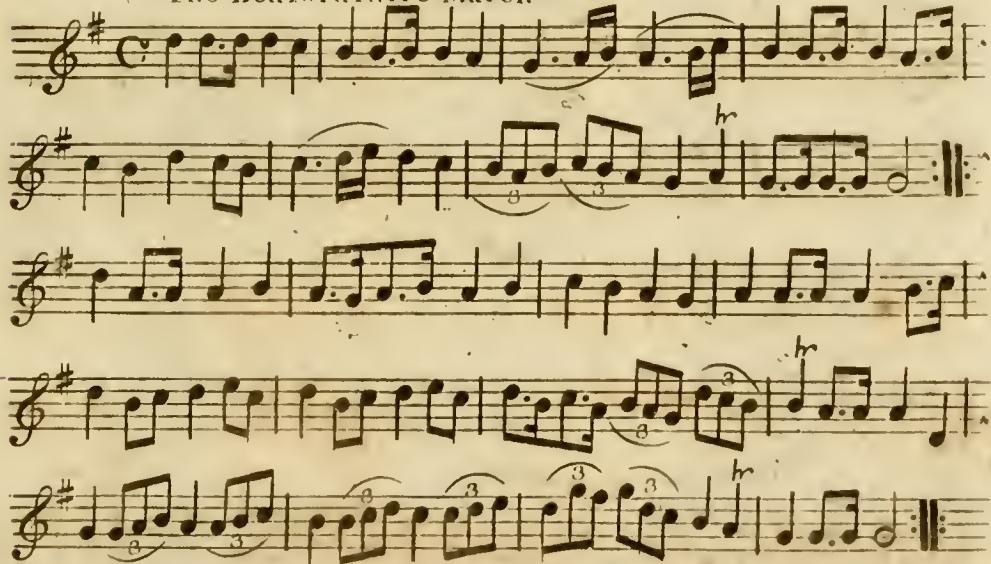
The Coronation March



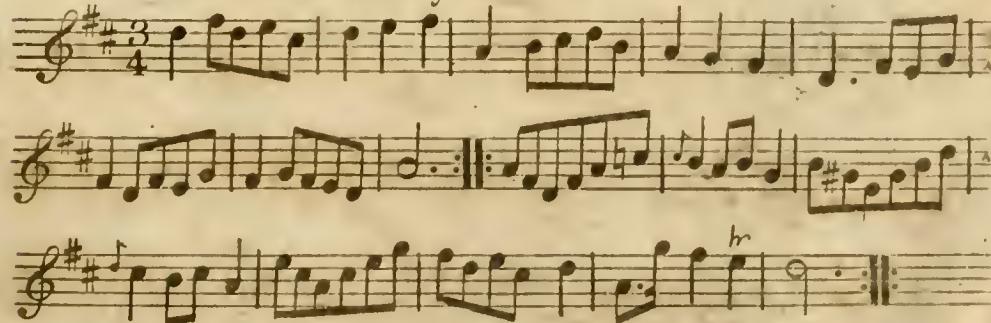
The Wiltshire March

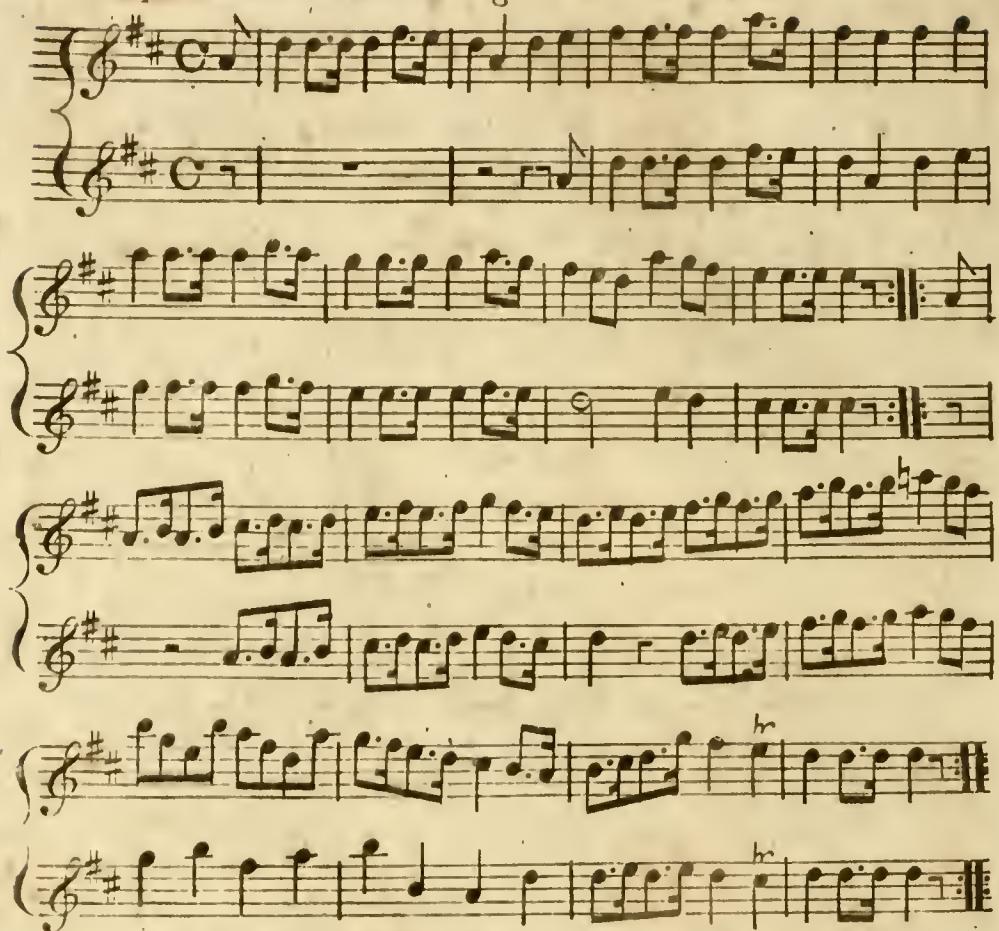


The Bedfordshire March

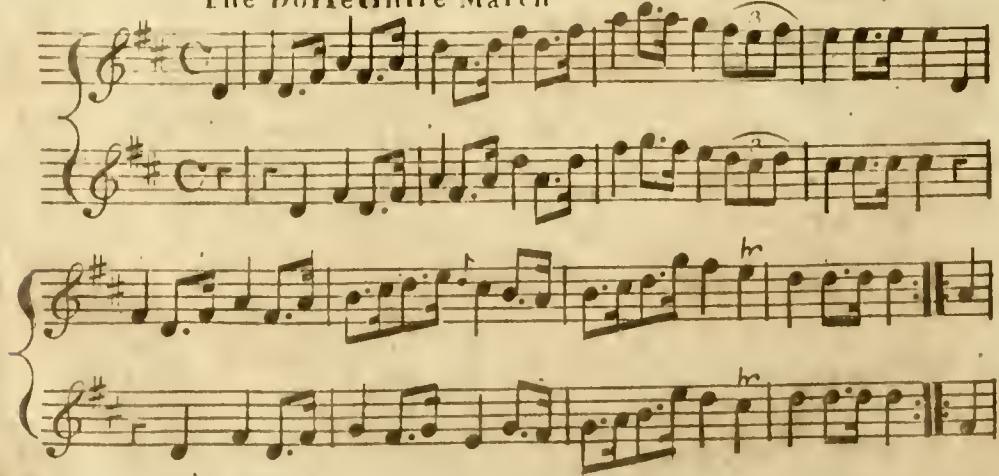


Sir Charles Sedley's Minuet



Captⁿ. Reed's or the 3^d Reg^t. of Guards March

The Dorsetshire March



A handwritten musical score for 'The Duke of Gloster's March'. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp (G major). The music is written in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The score is divided into two sections by a vertical brace. The title 'The Duke of Gloster's March' is centered between the two sections.

Coldstream or 2^d Reg't of Guards March